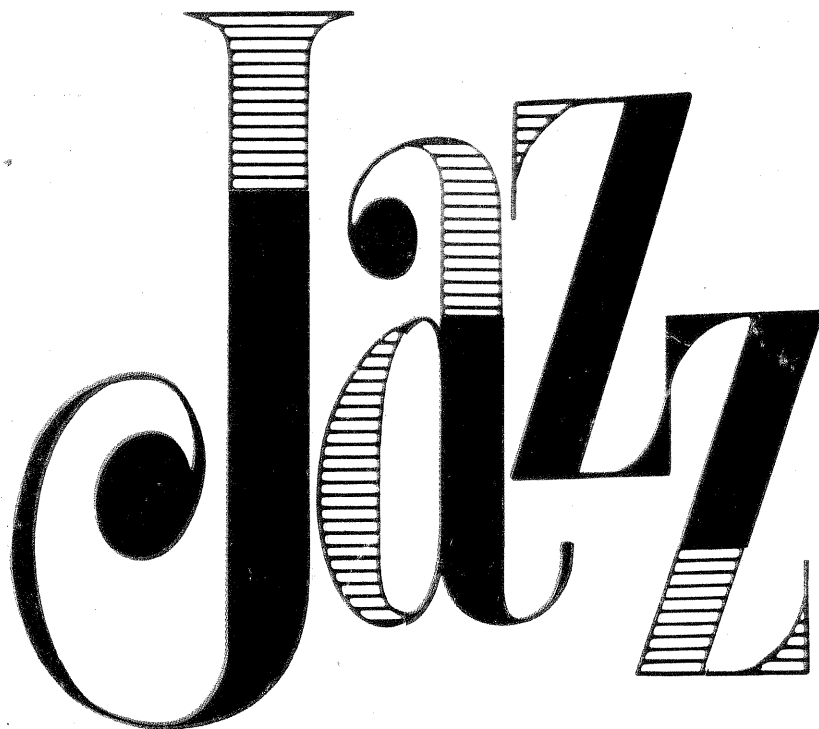
T396

OSCAR PETERSON

Complete

FOR THE YOUNG PIANIST

EXERCISES

MINUETS

ETUDES

PIECES

Hansen House

EUROPEAN EDITION

JAZZ EXERCISES AND PIECES, by Oscar Peterson. A Ray Brown presentation of the best exercises for the young student's great start. 14 exercises and minuets.

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JAZZ EXERCISES AND PIECES
by Oscar Peterson

Notes From The Author

Jazz piano can be a very enjoyable musical experience from a listening standpoint, to everyone, both adult and youngster alike. However, when a person, whether studied or not classically speaking, attempts to enter the Jazz world from a playing aspect, he often finds himself hamstrung by many varied musical inadequacies. Very few people truly ever attribute their lack of ability to the proper cause, I feel. Many of them blame what they term their creative inability to conceive jazz phrases, without stopping to realize that a jazz technique in many ways is a completely new form of technique when compared with the classical. It is with this primary aspect in mind that I have conceived this set of beginner's exercises. I feel that if the player honestly and sincerely learns the jazz exercises one at a time, and after having completed one, then applies that learning to the little jazz minuet that matches the exercise, he will be in effect conditioning the hands for proceeding into deeper jazz playing.

It is vitally important that all fingering given in both hands be followed completely. In the exercises where no fingering is given in one hand, I feel that the player should instinctively have no trouble finding the proper digital position to give the greatest ease of hand movement, thereby achieving a better tonal result on the piano.

I hope that this book of jazz exercises, minuets, etudes and pieces opens a new world of pianistic command to the avid young pianist.

8130

— *OSCAR PETERSON*

A partial listing of exercises and skills

Strengthening The Fingers With Accent On Digital Control	Exercise One And Minuet One
Introduction To Left Hand Phrasing Control	Exercise Two And Minuet Two
Strengthening The 4th And 5th Fingers	Exercise Three And Minuet Three
Introduction To The Blues	Exercise Four And Minuet Four
Walking Bass Line	Exercise Five And Minuet Five
Boogie Woogie	Exercise Six And Minuet Six
Stop And Go Bass Figures	Exercise Seven And Minuet Seven
Steady Walking Bass Line	Exercise Eight And Minuet Eight
Exercise In Double Hands	Exercise Nine And Minuet Nine
Eighth Note Walking Bass Line	Exercise Ten And Minuet Ten
Double Melodic Line	Exercise Eleven And Minuet Eleven
Moving Line And Chords	Exercise Twelve And Minuet Twelve
Changing Rhythms	Exercise Thirteen And Minuet Thirteen
Developing Interpretation	Exercise Fourteen And Minuet Fourteen

OSCAR PETERSON JAZZ FOR THE YOUNG PIANIST

JAZZ EXERCISES AND MINUETS

Part 2

JAZZ ETUDES AND PIECES

JAZZ EXERCISES

ISBN 0-8494-2871-8

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PREFACE

Jazz piano can be a very enjoyable musical experience from a listening standpoint, to everyone, both adult and youngster alike. However, when a person, whether studied or not classically speaking, attempts to enter the Jazz world from a playing aspect, he often finds himself hamstrung by many varied musical inadequacies. Very few people truly ever attribute their lack of ability to the proper cause, I feel. Many of them blame what they term their creative inability to conceive jazz phrases, without stopping to realize that a jazz technique in many ways is a completely new form of technique when compared with the classical. It is with this primary aspect in mind that I have conceived this set of beginner's exercises. I feel that if the player honestly and sincerely learns the jazz exercises one at a time, and after having completed one, then applies that learning to the little jazz minuet that matches the exercise, he will be in effect conditioning the hands for proceeding into deeper jazz playing.

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OSCAR PETERSON, winner of innumerable polls as the No. 1 jazz pianist and acclaimed by many music experts as the successor to the crown of the late Art Tatum, was born August 15, 1925 in Montreal, Quebec.

One of the five children of a porter on the Canadian Pacific railway (Oscar himself is the father of five children), he took up the trumpet at the age of five, and would probably be playing a horn to this day had he not been stricken with tuberculosis at the age of seven. A year in a hospital completely cured him, but his father decided to switch him to the piano when he returned to the family band.

Peterson immediately felt at home at the keyboard. He played hymns and classical music until he entered Montreal High School. At that time he began to evince an interest in jazz. He attributes a great deal of his success to his mother, who, contrary to the legend that parents discourage such things, helped him along when he decided on a career in jazz.

In 1929 Oscar's sister Daisy persuaded him to drop in at a local studio where auditions were being given for an amateur contest. He got through the semi-finals in Montreal and went to Toronto to win the finals and a cash prize of $250.

During his mid-teens, Oscar had his own 15-minute radio show on CKAC in Montreal and played many of the school dances. He met the noted Canadian pianist Paul de Marky, with whom he studied both classical and swing music. Later he began working with the Johnny Holmes orchestra, playing another series of broadcasts.

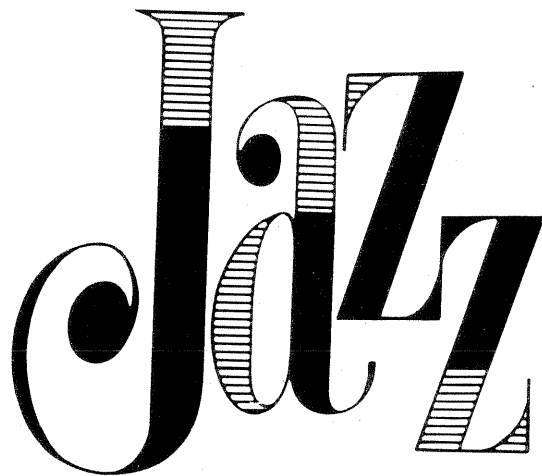
"Johnny was really responsible for building up my technique," Oscar recalls. "At the time I was concentrating too much on boogie-woogie numbers, and I hadn't developed a style of playing slow numbers and other types of material."

Soon he decided he was ready to make some records. A local RCA Victor executive readily agreed to the idea and Oscar cut his first sides. Three of these collectors' items are still available in an anthology, "Great Jazz Pianists Of Our Time," on RCA Camden.

After leaving Johnny Holmes' band, Oscar formed his own trio. He also played in a band led by Maynard Ferguson's brother Percy. In September of 1949 Norman Granz brought him to New York's Carnegie Hall for a surprise guest appearance with "Jazz At The Philharmonic." He was a sensation, and in 1950 made his first concert tour with the show. The association with Granz has lasted ever since; he recorded for the impresario's Clef, Norgran and Verve labels, and for some years Granz has been his personal manager.

For his work in the U.S. Oscar originally teamed with bassist Ray Brown as a duo on the JATP shows. Later a guitarist was added: first Irving Ashby, then Barney Kessel and Kenny Burrell, and from 1953-58 Herb Ellis. Subsequently he used drums instead of guitar.

He toured Europe with the JATP unit in 1952, '53 and '54. In 1955 he made his first concert appearances with Ella Fitzgerald in Great Britain. He and Ella have continued to tour together frequently, visiting Europe almost every year.

Peterson has also been heard on numerous albums in the company of jazz musicians representing every generation, among them Louis Armstrong, Roy Eldridge, Buddy DeFranco, Stan Getz, Coleman Hawkins, Sonny Stitt, Lionel Hampton and various musicians on several albums of Norman Granz' Jazz At The Philharmonic.

EXERCISES AND MINUETS

EXERCISE 1 AND MINUET 1

Exercise one attempts to give the player two things. First, strength. The player moves from the middle of the right hand to the last finger of the right hand, then moves from the thumb of the right hand to the middle of the hand. Secondly, if practised properly, the player should be able to achieve better digital control on this type of phrasing without rocking the hand from side to side.

EXERCISE No.1

MINUET No.1

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EXERCISE 2 AND MINUET 2

This exercise and minuet are merely to induce in the player the ability to phrase jazz-wise in his left hand when called upon to do so. Here also he should strive for a completely even tonal result.

EXERCISE No.2

MINUET No.2

EXERCISE 3 AND MINUET 3

This exercise and minuet deals primarily with what I feel are the two weakest fingers of the jazz pianist's right hand (the fourth and fifth fingers). On playing this exercise and piece the player should attempt to keep the listener (or his instructor) from knowing that he is using his fifth finger on his right hand. Usually this is a pitfall in jazz playing. The student will notice that the fifth finger is employed in the middle of the phrase rather than at the end which is the usual jazz custom.

EXERCISE No. 3

MINUET No. 3

EXERCISE 4 AND MINUET 4

This exercise and piece are merely to give the beginner the chance to formulate in his own mind the format and content of the blues from a background standpoint. Very elementary harmonic movement is employed and after both exercise and minuet have been learned thoroughly, the player should attempt to improvise his own right hand lines on the background given here.

EXERCISE No.4

EXERCISE 5 AND MINUET 5

We now approach the walking bass line. I feel now that with the movement employed the player should gain a much firmer understanding of what a bass player does for the pianist on the blues in the primary stage. Again I state that after command is gained of these two pieces, the player should attempt to conceive lines on this given bass.

EXERCISE No. 5

EXERCISE 6 AND MINUET 6

EXERCISE No.6

The left hand pattern now enters the form of boogie woogie. This is a very important exercise and should be thoroughly learned before any other lines are attempted against the left hand. Incidentally this should represent a great challenge from this aspect because it is fairly difficult to move the right hand line to any depth against a bass line that is quite busy such as the one provided.

EXERCISE 7 AND MINUET 7

We now employ the stop and go bass figures. This gives us the ability to change from an elementary sense of rhythmic pattern in the left hand, introducing from time to time a straight four as a form of relief. The melody in the jazz minuet should be played in a very legato manner in order to give the listener a sense of cohesiveness between the two hands.

EXERCISE No.7

EXERCISE 8 AND MINUET 8

Here we employ a steady walking bass figure in the exercise. In the minuet we employ fairly busy lines. The player should attempt different types of articulation in order to obtain the final and correct jazz feeling that he desires. In doing this he should then be able to realize how the jazz player (professional) changes the complete complexion of a tune by changing his articulation.

EXERCISE No. 8

MINUET No.8

EXERCISE No. 9

EXERCISE 9 AND MINUET 9

This is an exercise in double hands in which once again the player has a choice of articulation. However, the fingering should be studied carefully so that he realizes that in order to articulate with complete ease, his hands must be free of any keyboard entanglements.

MINUET No. 9

EXERCISE No.10

EXERCISE 10 AND MINUET 10

Exercise ten is vitally important for here we have the walking bass line in eighth notes. Later on in the minuet, we add a line of eighth notes in the right hand also. The trick here is to keep the primary sense of rhythmic impetus in the left hand while playing the right hand lines with an even legato feel.

MINUET No. 10

EXERCISE 11 AND MINUET 11

Many jazz pianists including yours truly at various times employ a **double melodic** line using two hands. Many times this is used to give a deeper rhythmic **projection to** the melodic line. At other times it is used in a very free-flight manner (**primarily** during fast tempos). Another aspect of the ability to play double lines is that it can be very effective when the pianist is doubling the same line as another instrumentalist. You will notice in the minuet that both hands at various times get a chance to play background and lead. This is an exercise that should be practiced carefully in order to give the pianist the ability to make this change as smoothly as possible.

EXERCISE No.11

MINUET No. 11

EXERCISE 12 AND MINUET 12

EXERCISE No.12

We deal now with the aspect of a moving line and chords in **both hands. The** minuet bears a very close resemblance to the exercise here, so the **transition from** the exercise to the piece should be very easy. It is important to give each **under-**lying harmony its proper rhythmic value and tonal respect.

EXERCISE 13 AND MINUET 13

In exercise thirteen we prepare for changing rhythms in both hands. Upon reaching the minuet, if any difficulty is experienced, the player should leave the minuet and return to the exercise, for the secret lies in first imprinting the depth of the melodic line in either hand. If any other trouble is encountered here, the player should return to exercise and minuet number eleven.

EXERCISE No. 13

MINUET No. 13

EXERCISE 14 AND MINUET 14

Exercise fourteen should be practiced until the player **achieves a fleet but** confirmed sense of interpretation. When this has been **accomplished, he should** then apply this technique to the minuet.

EXERCISE No. 14

MINUET No. 14

ETUDES AND PIECES

ETUDE No.1

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PIECE No.1

ÉTUDE No. 2

PIECE No. 2

ETUDE No. 3

PIECE No. 3

ETUDE No.4

PIECE No.4

ETUDE No. 5

PIECE No. 5

ETUDE No. 6

PIECE No. 6

ETUDE No.7

PIECE No.7

ETUDE No. 8

PIECE No. 8

ETUDE No. 9

PIECE No.9

PIECE No.10

EXERCISES

EXERCISE No.1

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EXERCISE No. 2

EXERCISE No. 3

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EXERCISE No. 4

EXERCISE No. 5

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EXERCISE No. 6

EXERCISE No.7

EXERCISE No. 8

EXERCISE No. 9

EXERCISE No. 10

EXERCISE No.11

EXERCISE No. 12

EXERCISE No. 13

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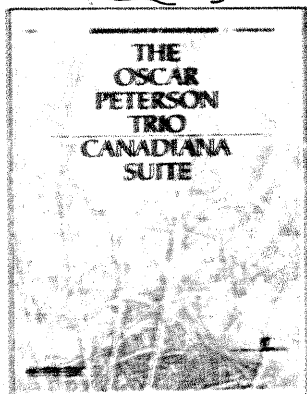
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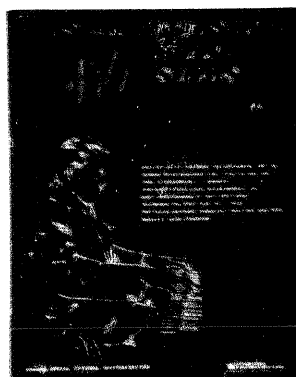
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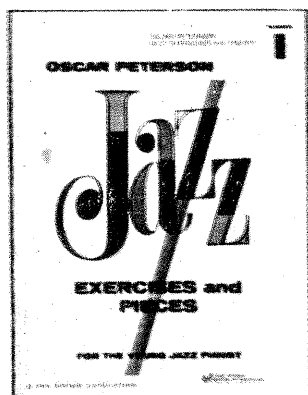
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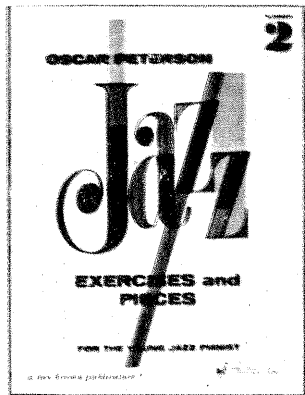
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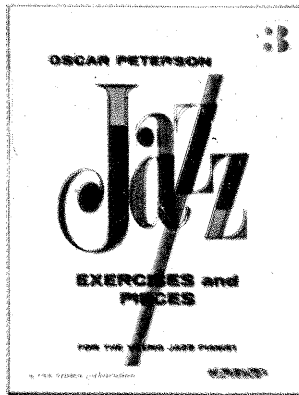
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